

THE METROPOLITAN MUSEUM OF ART

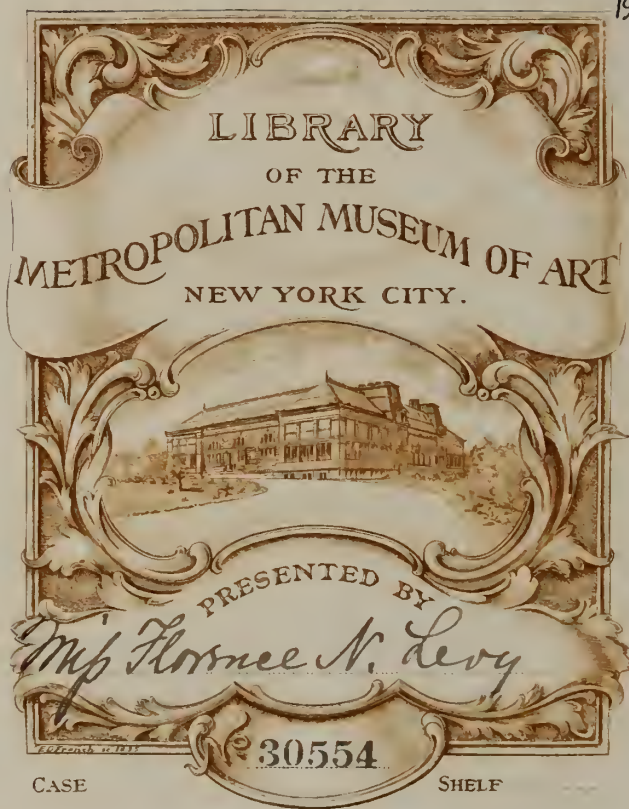


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1909-10



The Valuable Paintings and Studio Property

belonging to

The Estate of

William Edgar Marshall

of New York City



The Anderson Art Galleries

12 East 46th Street

New York

Low Prices at Marshall Sale

The sale during the week at Anderson's of the paintings, engravings, etchings, and unpublished plates left by William Edgar Marshall, who died on April 29, 1907, after a short illness, was a great disappointment to all concerned. The prices realized were very low. Marshall, the widow of the famous artist, was ill and did not attend the sale. A single bid was made, over the price of \$1,000 for the famous "Jesus of Nazareth" by Marshall. It is said he refused any more than \$1,000.

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WILLIAM EDGAR MARSHALL.

No. 738

ILLUSTRATED CATALOGUE

OF

Paintings, Engravings, Etchings
and the Original Unpublished Plates

LEFT BY THE ARTIST

Together with other STUDIO PROPERTY

Belonging to

THE ESTATE OF THE LATE

William Edgar Marshall

OF NEW YORK CITY

TO BE SOLD

Wednesday Evening, March 17th, at 8 o'clock

Public Exhibition from March 6th, 10 to 5.30 o'clock

The Anderson Auction Company

12 East 46th Street

New York

Telephone 120-38th Street

Sale begins at 8 o'clock

Conditions of Sale

1. All bids to be PER LOT as numbered in the Catalogue.
2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.
4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be paid in full on or before delivery, in default of which the Anderson Auction Company will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.
5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.
6. All lots will be exposed for public exhibition two or more days before the date of sale, for examination by intending purchasers, and the Anderson Auction Company will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and make no warranty whatever, but will sell each lot exactly as it is, without recourse: but upon receiving before the date of sale expert opinion in writing that any lot is not as represented, the Anderson Auction Company will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.
7. TERMS CASH. Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be resold by either private or public sale at such time as the Anderson Auction Company shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter, together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Anderson Auction Company to enforce their contract with the buyer, without such re-sale.
8. The Anderson Auction Company will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts and charges of such carriers and packers.

THE ANDERSON AUCTION COMPANY,
12 EAST 46TH STREET, NEW YORK.

N. B. Be sure to bid on the lot you wish to buy.

INTRODUCTION.

When William Edgar Marshall died on August 29th, 1907, after a short illness, America lost one of her most serious and talented artists. Holding aloof from all artistic bodies and never sending any of his work for exhibition, his name was not familiar to those who follow art collections, yet the work he left will make his name and fame secure for many years to come.

Born in 1835, of Scotch ancestry, he began to earn his livelihood at an early age by engraving the backs of watch-cases. The first work he undertook on his own account was engraving the portraits of Buchanan and Fremont in the Presidential campaign of 1856. For a time he was employed by the Government at Washington in engraving banknotes, but, ambitious for a larger field for his talent, he went to Paris to study painting under Couture. On his own initiative, however, he painted a portrait of the old concierge of the Louvre, which he offered, together with his engraving of Washington, for exhibition at the Salon and, much to his surprise, both works were accepted on their merits, and the young, self-taught American found his work contrasted with the work of the best men of the time.

With every inducement to remain in Paris, where he soon became a favorite not only among the artists but also at court, he broke off his studies to return home to carry out his cherished dream of painting a portrait of Lincoln, the great War President. After a short stay in Boston, where he painted several portraits which established his reputation, he removed to New York and opened the studio on Broadway which he occupied for the rest of his lifetime. Here in that old-fashioned studio hosts of the great public men of his time came to sit to him, and here his best work in painting and engraving and etching was done. Here he painted the portraits of many illustrious men, then made pen drawings and from the latter engraved his plates.

Much engraving is merely mechanical, but when the burin is in the hands of an artist like Marshall it is a good deal more; there is reproduction of the qualities of color and texture with the utmost fidelity and the least conventionality, and it comes as near to painting as graver and copper or steel plate can make it. In his Washington he had long before produced a plate that challenged the admiration of the world by its technical mastery; in his Lincoln may be seen such a rendering of that rugged face as is not to be found elsewhere and which expresses the understanding and sympathy of the artist. Then, as the culmination of his powers, came the Jesus of Nazareth, and these three great works represent the three

periods of his career. His Washington created a furore in its day and showed his mastery of technique; the Lincoln revealed the larger grasp of life and character of his subject, and the Jesus of Nazareth blends the real and the ideal in a great achievement. It is different both in conception and treatment and represents the power of the artist's imagination backed by a large experience of life and by great technical skill. He himself regarded it as his masterwork and refused to sell it, although he received many flattering offers for it. It was the crown of his artistic life. Not only the painting but the engraving which followed it are extraordinary works for our time, and cost the artist many years of painstaking labor.

In his patient devotion, his exacting self-criticism and his tireless energy, all bent toward one end, there was a sublimity which raised his art to the plane of a sacred vocation. He wrought his soul into his work. While the colossal size of the painting makes it especially fitting for a church or museum, in its presence one feels that it is none too large, since in it the artist meant to portray a life larger than ours.

CATALOGUE No. 738.

THE WILLIAM E. MARSHALL COLLECTION.

N. B. The cost of this catalogue, priced, after the sale will be \$1.00.

BUSTS AND FIGURES IN PLASTER.

1. PLASTER BUST OF HOMER.
2. PLASTER BUST OF VENUS.
3. PLASTER MASK OF JUPITER.
4. PLASTER BUST OF YOUNG AUGUSTUS.
5. PLASTER HEAD OF PSYCHE.
6. PLASTER BARYE LIONESS.
7. PLASTER YOUNG DAVID.
After Mercier.
8. PLASTER CUPID AT BASE OF A COLUMN.
By Bauer.
9. PLASTER DRAPED FEMALE FIGURE.
10. CASTS OF MARSHALL'S HANDS.
Made by Olin Warner, for the Wm. Lloyd Garrison
statue [now in Boston].
11. PLASTER FIGURE OF MINERVA.
12. PLASTER FIGURE OF FLORA.
13. PLASTER NUDE FEMALE FIGURE.
14. PLASTER BUSTS, ITALIAN PEASANTS, MAN AND
WOMAN.
15. PLASTER HEAD OF JAPANESE GIRL.

Busts and Figures in Plaster — *Continued.*

16. PAINTED TILE.

17. PORCELAIN UMBRELLA JAR.

19. IVORY CARVING — MADONNA AND CHILD.

Spanish work of the Seventeenth Century. Height, 7 inches.

20. PORTRAIT MINIATURE ON IVORY.

Henry IV.

21. PORTRAIT MINIATURE ON IVORY.

Woman's head.

22. INTAGLIO.

Antinous. Composition, with Ivory Surface.

23. BEVEL-EDGED MIRROR, IN GILT FRAME.

Height, 14 inches; width, 27 inches.

ETCHINGS, ENGRAVINGS AND ENGRAVED STEEL
AND COPPER-PLATES.

24. PORTRAIT OF LONGFELLOW.

Signed artist's proof.

25. PORTRAIT OF WASHINGTON.

Signed artist's proof.

26. PORTRAIT OF LINCOLN.

Signed artist's proof. Inscribed "To my wife Florence."

27. PORTRAIT OF GRANT.

Printed on celluloid; framed; signed. Height, $11\frac{3}{4}$ inches; width, $8\frac{1}{2}$ inches.

28. PORTRAIT OF JAMES FENIMORE COOPER.

With inscription: "To Florence, my wife. Wm. E. Marshall." Framed. Height, $9\frac{1}{2}$ inches; width, $7\frac{3}{4}$ inches.

29. ETCHING BY CHARLES JACQUE.

"Cattle at the Watering Place." Height, $8\frac{1}{2}$ inches; width, 11 inches.

Etchings, Engravings, Steel and Copper-Plates — *Continued.*

30. **MEZZOTINT BY BAILLIE.**

Landscape and Cattle at Night. Fine proof, signed.
Unframed.

31. **PORTRAIT OF NELL GWYNNE.**

After Lely, with inscription and autograph of the artist.
Framed: Height, $4\frac{1}{4}$ inches; width, $5\frac{1}{4}$ inches.

32. **SCENE FROM HAWTHORNE'S "SCARLET LETTER."**

With inscription, "To Florence, with love. Wm. E.
Marshall." Framed: Height, 6 inches; width, $9\frac{1}{4}$ inches.

SAINT MEMIN PORTRAITS.

33. **JEFFERSON (THOMAS).**

Lettered Impression on Large Paper, with untrimmed
margins. **Very Rare.**

This and the following 23 lots are original impressions of Revolutionary portraits of distinguished Americans made by Saint Memin by a process of his own when an exile in America from 1793 to 1814. **All are on Large Paper**, without letters (except Jefferson), and mainly with untrimmed margins. 12mo.

34. **LEWIS (MERIWETHER). 1805.**

Famous American traveller; explored the Northwest
with Clark.

35. **TAYLOE (JOSHUA). 1806.**

36. **FORBES (JOHN). 1804.**

Librarian of the New York Society Library (?).

37. **FOUCHER. 1800.**

38. **DE BUTTS (MRS.). 1805.**

39. **DELAGE (MISS). 1796.**

40. **BURGES (MISS). 1799.**

Of an old Rhode Island family.

41. **BOURCEL (MDME.). 1796.**

Saint Memin Portraits — *Continued.*

42. BEDINGER (G. M.). 1806.

Famous Kentucky pioneer and Indian spy.

43. BRUMAND. 1800.

44. CUNNINGHAM (MRS.). 1798.

Of a famous South Carolina family.

45. HIMELY (MRS.). 1801.

46. KERR (J.). 1808.

Ohio pioneer, Senator to Congress.

47. GILMORE (MRS.). 1803.

48. JOHNSTON (THOS.). 1805.

49. LIVINGSTON (MRS. B.).

32mo. Wife of Brockholst Livingston, Supreme Court Judge.

50. RODGERS. 1802.

51. SMITH (MRS.). 1801.

A young woman.

52. SMITH (MRS.). 1803.

An elderly woman.

53. STEPHENSON (JAS.). 1806.

Early Virginian.

54. WILSON (MISS). 1808.

55. UNKNOWN.

A young woman, perhaps the sister of Miss Wilson.

56. WAYMAN (CHARLES). 1806.

57. PORTFOLIO OF OLD PRINTS.

Of portraits, landscapes and compositions after Rembrandt, Van Dyck, Titian, Turner, Greuze, Boucher and many others. About 100 pieces in all.

Etchings, Engravings, Steel and Copper-Plates — *Continued.*

58. PORTRAIT OF LINCOLN.

Artist's proof. Inscribed to the artist's wife.

59. PORTRAIT OF LEE.

Artist's proof. Inscribed to the artist's wife.

60. Another copy of the same.

61. PORTRAIT OF WASHINGTON AFTER HOUDON'S BUST.

Artist's proof.

62. Another copy of the same. Signed.

63. Another copy of the same. Signed.

64. Another copy of the same. Signed.

65. Another copy of the same. Signed.

66. Another copy of the same. Signed.

67. Another copy of the same. Signed.

68. Four additional copies of the same. Not signed.

69. Six additional copies of the same. Not signed.

70. Six additional copies of the same. Not signed.

71. PORTRAIT OF WASHINGTON.

Inscribed to Mrs. M. E. Faulkner. With autograph of the artist. Framed: Height, 13 inches; width, 11¼ inches.

72. PORTRAIT OF GRANT.

Inscribed to Mrs. M. E. Faulkner. With autograph of the artist. Framed: Height, 11¾ inches; width, 8½ inches.

73. PORTRAIT OF LINCOLN.

Artist's proof. Signed.

74. Two additional copies of the same. Signed.

75. Two additional copies of the same. Signed.

76. Three additional copies of the same. Signed.

77. Three additional copies of the same. Signed.

Etchings, Engravings, Steel and Copper-Plates — *Continued.*

78. PORTRAIT OF WILLIAM L. PUTNAM.

By Marshall. Inscribed "To Florence, with love. Wm. E. Marshall." Framed.

79. PORTRAIT OF ABRAHAM LINCOLN.

First trial proof taken from the plate of Marshall's great portrait. Framed: Height, $8\frac{1}{4}$ inches; width, $5\frac{1}{2}$ inches.

80. PORTRAIT OF LONGFELLOW.

Trial proof from the plate for which the artist received Ten Thousand Dollars. Engravings from the plate to-day are held at \$250 each.

81. GROUP OF FIVE PORTRAITS.

Of the Appleton family. Two copies.

82. PORTRAIT OF MONSIGNOR DOANE.

The only proof impression made from the plate. The original painting by Marshall is at Seton Hall, N. J. Inscribed with autograph. Height, 22 inches; width, 16 inches.

83. HEAD OF CHRIST.

By Marshall, after Leonardo da Vinci. Inscribed with autograph of the artist. Framed: Height, $5\frac{1}{4}$ inches; width, 4 inches.

Engraved for Henry Ward Beecher's Life of Christ.

84. "SUNSHINE IN THE FIELD."

Artist's proof. Signed. From a painting by Jerome Thompson. Two copies.

85. ENGRAVING. PORTRAIT OF WASHINGTON.

By Auguste Blanchard, after Couder.

86. ENGRAVING. PORTRAIT OF LAFAYETTE.

By Dequevauviller, after Scheffer.

87. ENGRAVING. PORTRAIT OF LONGFELLOW.

By Marshall.

88. ENGRAVING. PORTRAIT OF LONGFELLOW.

89. THE CID CAMPEADOR.

Proof of the plate engraved for Mr. Archer Huntington. Height, $8\frac{1}{2}$ inches; width, $5\frac{1}{2}$ inches.

90. PORTRAIT OF LEE.

Artist's proof. Signed.

Etchings, Engravings, Steel and Copper-Plates — *Continued.*

91. "COMIN' THRO' THE RYE."

Artist's proof, with inscription. The artist's original conception.

92. ENGRAVED STEEL PLATE OF THE SAME.

93. "JOHN KNOX PREACHING."

From the painting by Wilkie. Height, 20½ inches; width, 28½ inches.

94. ENGRAVED STEEL PLATE OF "JOHN KNOX PREACHING."

95. ETCHING. "THE DEVIL SOWING TARES."

Artist's proof. Signed.

The moon is rising over a desolate plain under sombre, low-hanging clouds, broken by the wind into fantastic forms. In the mystic gloom the Sower marches airily, scattering his crop of follies as he goes, which spring up around him; taunting goblins, who weave a mocking dance about their creator's feet. The allegory is a worthy one, characteristic of the thoughtful artist, and is invested with a weird and melancholy charm. This print, on yellow-tinted paper, was the first impression taken from the plate.

96. ETCHING. "THE DEVIL SOWING TARES."

Artist's proof. Signed. Inscribed "To Florence, my wife, from author, Wm. E. Marshall."

Only three impressions were taken by the artist, one of which belongs to the New York Public Library; the other two are in this collection.

97. ETCHED COPPER-PLATE OF "THE DEVIL SOWING TARES."

In addition to his masterly work as engraver and painter, Marshall produced some of the most powerful etchings known to admirers of that field of art. This and the plate of "New York by Moonlight, from Jersey City Heights," are masterpieces which for tremendous power have few equals. Neither plate has ever been published.

Etchings, Engravings, Steel and Copper-Plates — *Continued.*

98. ETCHING. "NEW YORK BY MOONLIGHT FROM JERSEY CITY HEIGHTS."

This etching was made from the artist's painting of the same subject, shown in this collection, and is a work of exceptional power. Yet its power is not secured at any expense of delicacy. There is a variety of minor tones and a distinct gradation of force which shows his mastery over the etcher's tools. The work is inscribed "To Dolly, my wife. Wm. E. Marshall."

Height, 22 inches; width, 17 inches.

99. ETCHED COPPER-PLATE OF "NEW YORK BY MOONLIGHT FROM JERSEY CITY HEIGHTS."

Only three impressions were taken from this plate, one of which belongs to the Public Library of New York, and one to William T. Evans, Esq.

100. JESUS OF NAZARETH. (The larger engraving.)

Artist's proof. Signed.

One of the very few impressions taken by the artist from the plate. Only three ever passed out of his hands, one of which hangs in the Lecture Room of Plymouth Church, Brooklyn, one is in possession of Mrs. C. P. Huntington, and one belongs to the New York Public Library. This is the only other known to exist.

101. STEEL PLATE OF JESUS OF NAZARETH.

To the making of this plate the artist brought the best that he was capable of, and he regarded it as his master work. He was engaged on it for a number of years, and believed it to be the largest steel plate ever undertaken by any engraver. Only a few impressions were ever taken from it. Height, 42 inches; width, 29 inches.

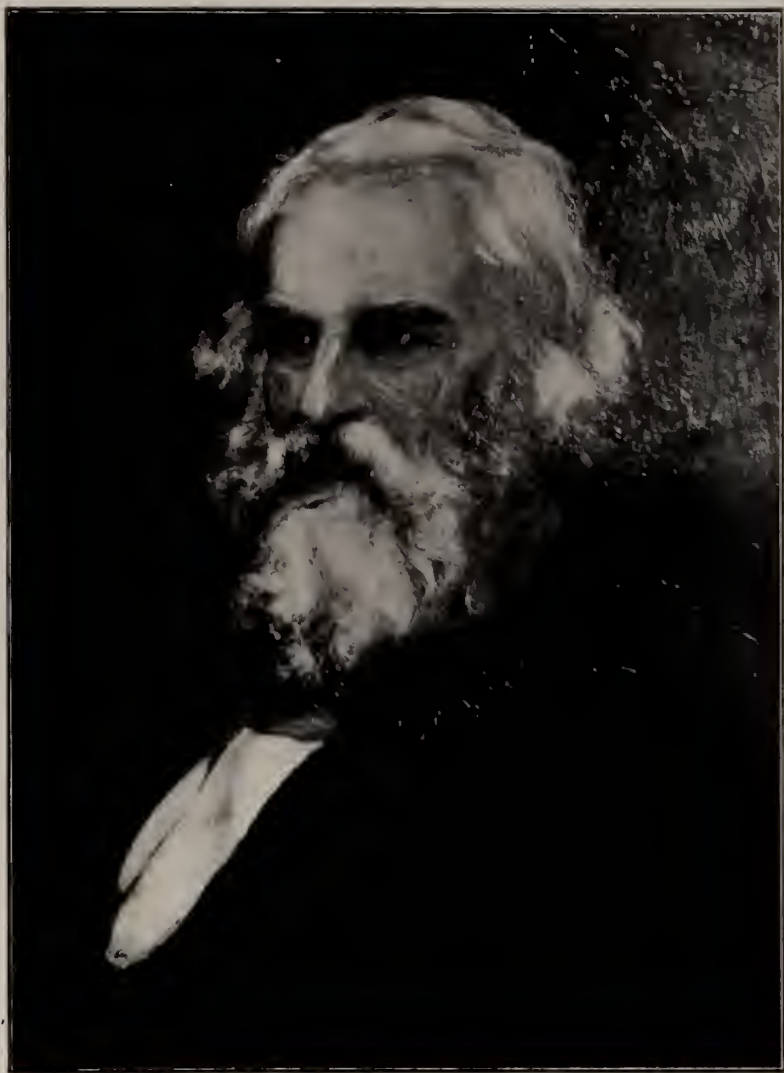
102. JESUS OF NAZARETH. (The smaller engraving.)

Artist's proof. Signed.

Marshall engraved two plates of his great painting, the smaller one being made first. Of this smaller plate only two impressions are known to exist. The other impression was last reported to be in the hands of a print dealer of New York, who had been warned by Mr. Marshall not to sell it as he claimed it as his property. Before legal steps had been taken for its recovery the artist died.

103. STEEL PLATE OF JESUS OF NAZARETH.

This is the earlier of two plates engraved by Marshall of this subject, and from which only two impressions are known to exist. Height, 21 inches; width, 14 inches.



No. 105. PORTRAIT OF LONGFELLOW.
By William E. Marshall.

104. BOX CONTAINING ENGRAVING TOOLS.

Made and used by William E. Marshall in engraving his Lincoln, Washington, Grant and other plates now famous. They include gravers, compasses, burins, his eyeglass, pencil-holders, roller, etc., etc., numbering about thirty pieces.

PEN AND INK AND CRAYON DRAWINGS.

The remarkable pen-drawn portraits which Marshall left were possible only for the hand and eye which had undergone the long and patient training of the engraver. To-day the art no longer exists, hence these portraits are rarities.

105. PORTRAIT OF LONGFELLOW.

With autograph and inscription of the artist. Height, 17 inches; width, 13 inches.

The poet sat frequently for Mr. Marshall, who always made pen drawings of subjects he was to engrave.

[See Reproduction.]

106. PORTRAIT OF J. G. HOLLAND.

With inscription and autograph of the artist. Height, 7 inches; width, 9½ inches.

107. THE DUKE OF ALVA AND COUNT EGMONT.

With inscription and autograph of the artist. Height, 9 inches; width, 12 inches.

108. PORTRAIT OF ADMIRAL DEWEY.

With inscription and autograph of the artist. Height, 21½ inches; width, 16 inches.

109. PORTRAIT OF MONSIGNOR DOANE.

With inscription and autograph of the artist and on the reverse side is Shakespeare. Height, 22 inches; width, 16½ inches.

[See Reproduction.]

SHAKESPEARE.

Signed. Height, 15 inches; width, 11 inches.

[Two pieces — one lot.]

111. SHAKESPEARE.

Inscribed "To keep from being lost. To Florence. Wm. E. Marshall."

112. SHAKESPEARE.

Height, 13¼ inches; width, 10¼ inches.

113. PACKAGE OF MARSHALL'S DRAWINGS.

For Banknotes. About forty in all.

Pen and Ink and Crayon Drawings — *Continued.*

114. PACKAGE OF OIL AND CRAYON STUDIES FROM
LIFE BY MARSHALL. About forty in all.

115. PACKAGE OF PEN DRAWINGS, PORTRAITS, ETC.
Five in all.

116. PACKAGE OF MISCELLANEOUS PRINTS.

Signed by Marshall. Trial proofs of Washington, Portrait of Grant, etc. About twenty in all.

117. FOUR ORIGINAL DRAWINGS.

In crayon and wash, three being of the Tower of Brooklyn Bridge and one a figure composition.

118. CHRIST KNOCKING AT THE DOOR.

Framed. Signed. Height, 20 inches; width, 27½ inches.

119. PACKAGE OF ORIGINAL DRAWINGS.

Eight in number. All signed.

120. PORTRAIT STUDY.

In charcoal and wash. Unframed. Height, 24 inches; width, 18¾ inches.

121. SUNSET.

Charcoal and wash drawing. Inscribed to his wife by the artist. Height, 10½ inches; width, 11¼ inches.

122. PORTRAIT OF MRS. LAMB.

Crayon.

123. JESUS OF NAZARETH.

Although the artist made scores of studies for this great work, only the two in this collection were preserved. These satisfied him and were used in engraving the plate upon which he labored so long.

Height, 35 inches; width, 23 inches.

124. JESUS OF NAZARETH.

Crayon drawing. Height, 26 inches; width, 20 inches.



NO. 109. MONSIGNOR DOANE.
By William E. Marshall.



Pen and Ink and Crayon Drawings — *Continued.*

125. PEN DRAWING. THE CRUCIFIXION.

With autograph of the artist.

Marshall made several drawings of this subject with a view to transcribing his ideal later in a large plate, but the plan was never carried out. While similar in composition, the drawings vary in detail. Height, 11 inches; width, 14¼ inches.

126. THE CRUCIFIXION.

With autograph of the artist. Height, 5¾ inches; width, 8 inches.

127. PORTRAIT OF CYRUS DURAND.

Inscribed "This is a sketch of the best and dearest friend I ever had — Cyrus Durand. Wm. E. Marshall. To Florence." Height, 16¾ inches; width, 13½ inches.

128. TWO PEN DRAWINGS.

Made for Hiawatha series, but never engraved.

129. GROUP OF ELEVEN PORTRAITS OF THE ROYAL FAMILY OF ENGLAND.

With inscription and autograph of the artist. Unframed. Height, 36 inches; width, 26 inches.

130. AURORA.

Height, 10½ inches; width, 13½ inches. On the reverse side is the following portrait:

PORTRAIT STUDY OF A WOMAN.

Height, 18 inches; width, 23½ inches.

132. PORTRAIT OF A LADY.

Full-length figure in evening dress. Height, 64 inches; width, 30 inches.

133. PORTRAIT OF HENRY WARD BEECHER.

Height, 27 inches; width, 19 inches.

134. PORTRAIT OF MARK HANNA.

Height, 9½ inches; width, 7½ inches.

OIL PORTRAITS.

In addition to his historic portraits of Washington, Lincoln, Lee, Grant, McKinley, Hancock and others, Marshall painted the portraits of a long line of well-known men and women, among whom may be named Longfellow, Beecher, Sherman, George William Curtis, Alger, Blaine, Hanna, C. P. Huntington, Dewey, Thomas B. Reed, Rose Coghlan and John Gilbert. Many of these have found a place in various public collections, but a few remained in the artist's hands at the time of his death. His portraits of Booth and Forrest hang in the Player's Club, his Lincoln belongs to Yale University.

135. CHARLES DAWSON SHANLEY.

A writer and journalist. Canvas. Height, 30 inches; width, 25 inches.

136. ELIAS DEXTER.

A noted printseller of the last generation. Canvas. Height, 30 inches; width, 25 inches.

137. GEORGE DANFORTH.

President of the National Bank Note Company. Canvas. Height, 28½ inches; width, 24 inches.

138. AUNT LOUISA ELDREDGE.

Well-known protectress of stage children. Canvas. Height, 28 inches; width, 22 inches.

139. NATHAN URNER.

Well-known New York merchant. Canvas. Height, 48 inches; width, 35 inches.

140. HEAD OF A WOMAN.

Canvas. Height, 24 inches; width, 20 inches.

141. FULL-LENGTH STUDY OF A WOMAN.

Canvas. Height, 12 inches; width, 9 inches.

142. PORTRAIT OF A LADY.

Canvas. Height, 18½ inches; width, 12½ inches. Framed.

143. STUDY HEAD.

Canvas. Height, 25 inches; width, 17 inches.



No. 149. JOHN GILBERT, AS SIR ANTHONY ABSOLUTE.
By William E. Marshall.

Oil Portraits — *Continued.*

144. DR. JOHN DOWNING.

New York physician. Canvas. Height, 12¼ inches; width, 8 inches.

145. DR. GEORGES CLEMENCEAU.

The present Premier of France. This intimate friend, while an exile in New York, lived with the artist. Canvas. Height, 48 inches; width, 35 inches.

146. ROSE COGLAN, AS PORTIA.

Canvas. Height, 63 inches; width, 48 inches.

147. GEORGE WILLIAM CURTIS.

Canvas. Height, 55 inches; width, 40 inches.

148. MRS. JAMES S. CLARKSON.

Canvas. Height, 81 inches; width, 60 inches.

149. JOHN GILBERT, AS "SIR ANTHONY ABSOLUTE."

Painted for A. M. Palmer and intended for the Player's Club. Canvas. Height, 70 inches; width, 55 inches.

[See Reproduction.]

150. ASHER B. DURAND.

President of the National Academy of Design. Canvas. Height, 49 inches; width, 36 inches.

151. MRS. EDWARD HARRIGAN.

Canvas. Height, 32 inches; width, 24½ inches.

152. LADY WALLACE.

The subject of this portrait was the woman who presented the well-known Wallace collection to the British nation. Canvas. Height, 27 inches; width, 22 inches.

153. PHOTOGRAPH OF LONGFELLOW.

From the painting by Marshall. Presented to the National Gallery at Washington by William T. Evans., Esq. Height, 9 inches; width, 7 inches.

[For exhibition only.]

OIL PAINTINGS.

154. AURORA.

A Fantasy. Signed. Height, 11 inches; width, 14 inches.

155. LANDSCAPE STUDY.

Canvas. Height, 20 inches; width, 28½ inches.

156. STUDY OF THREE NUDE CHILDREN.

Canvas. Height, 22 inches; width, 28 inches.

157. COPY OF TITIAN'S "FLORA."

In the Ufizzi Gallery. Canvas. Height, 30½ inches; width, 25 inches.

158. LANDSCAPE AT EVENING.

Signed. Canvas. Height, 10½ inches; width, 9 inches.

159. THE RECESSIONAL.

Signed. Canvas. Height, 7 inches; width, 11 inches.

160. SUNSET ON THE BAY.

New York Harbor. Signed. Canvas. Height, 6 inches; width, 10 inches.

161. THE DUKE OF ALVA AND COUNT EGMONT.

Canvas. Height, 9 inches; width, 12 inches.

162. NOVEMBER DAY — LANDSCAPE AT SUNSET, CATTLE IN THE FOREGROUND.

Canvas. Height, 17 inches; width, 27 inches.

163. SUNSET ON THE BAY.

New York. Canvas. Height, 24 inches; width, 32 inches.

164. THE MASK OF JUPITER.

(In Monotone.) Canvas. Height, 30 inches; width, 25 inches.

165. NEW YORK BY MOONLIGHT, FROM THE JERSEY CITY HEIGHTS.

This is the original subject from which the artist later made his etching. William M. Hunt, the painter, said: "This is the finest moonlight landscape I ever saw." Canvas. Height, 50 inches; width, 40 inches.

166. JESUS OF NAZARETH.

Crayon drawing. Height, 10 feet; width, 7 feet.

Marshall sought to portray, not the broken Man of Sorrows, but the divine, helpful friend. In working out his great ideal he first modeled a huge bust in clay, which he toiled over for weeks and months, finally destroying it and beginning anew again and again until he had modeled and drawn a hundred different heads. After all these studies his idea finally crystallized in this great drawing, and from it later came the slow process of working it out in color on canvas.

MR. CHARLES DE KAY, in *The New York Times*, said of this drawing: "It is a daring innovation on the established portraits of Christ, yet it is handled with so great simplicity and massiveness that none but a follower of routine, a fanatic for tradition, would have thought it transgressed the bounds of the allowable." * * * At the present day it would hardly be possible to make a portrait of Christ and omit the Jew after the somewhat cool and certainly very naïf method in use among the earlier Italian artists. At the same time, no artist who respects his audience would wish to leave out of consideration the fact that our ideas of Christ, when we attempt to imagine his features, do not result in a face very strongly marked with the Jewish type. And Mr. Marshall did not make the error of disregarding what from one view is a prejudice but from another is an instinct backed most powerfully by facts of history and ethnology. His crayon is a gigantic head and shoulders of a man of thirty or thirty-five, with a slightly curling beard, such as men have who have never shaved, and an abundance, but not a profusion, of slightly curling hair. The nose is of the type seen only in the finest bred Jews, and oftener among their cousins, the Arabians—seldom seen at all among European Jews, but found not infrequently among the Syrians. A fine, large forehead, slender, arched eyebrows, a firm chin, and a magnificent, powerful throat, set on powerful, but not athletic shoulders, complete a very new, a very original, a very manly portrait of Jesus."

167. JESUS OF NAZARETH.

Canvas. Height, 10 feet; width, 7 feet.

In this conception of the Master, Marshall sought to meet the wants of an age of broader and more liberal humanity and culture than prevailed in the fifteenth and sixteenth centuries. Since this humanity and culture extends to a whole people instead of to a select few, his conception must be engendered by the spirit of this broader era. Our estimate of the sublime includes a greater range of attributes than was demanded by past centuries. We require not only power and beauty, but also fortitude, love, humility and all the virtues so sweetly blended as to produce a perfect whole that satisfies the purely intellectual, while it wins the sympathies of the imaginative and the adoration of simple souls. The difficulties of creating such an ideal of Jesus of Nazareth have deterred most modern painters who might have aspired to perform the work.

Leonardo da Vinci's ideal was accepted by the earlier centuries, but his Head of Christ in the Last Supper was never finished, because he could find no model that satisfied him upon which to base his ideal. Raphael, Titian, Correggio, Annibal Carracci and others followed Leonardo's sketch, still to be seen in the Brera. Michael Angelo made his representation a reflection of the Greek Jove. In later times Ary Scheffer, Holman Hunt, Munkacsy, Hoffman, Doré, Von Uhde and others have accented different qualities, each according to his endowment.

[See Reproduction.]

MR. CHARLES DE KAY, in *The New York Times*: "No deviation appears to have been made from the great crayon, but to many minds the difference between the oil colors and the black and white will afford a surprise, and a delightful one. For Mr. Marshall is known among the artists as a peculiar, but very original and fine colorist, when he sets himself to the task (his former pupil, Albert Ryder, has developed into one of the first colorists of the day) and into this portrait of Christ he has put not only his most earnest religious feeling, his knowledge of drawing, and his conclusions regarding the probable appearance of a Christ, but the quality rare among the best painters — color. He conceives of Christ as a dark — almost black — haired man, in the prime of a perfectly developed manhood — not a Hercules, but rather a youthful Jupiter, speaking of physique only. He gives him the delicate yet strong



No. 167. JESUS OF NAZARETH
By William E. Marshall.



Oil Paintings — *Continued.*

nose of the mixed Hebraic and Hellenic type, an olive skin, and brown eyes, and clothes him in a tunic of a dark red, and an outer garment of dark green, which is rolled off from the strong neck, covers the left shoulder and left breast, and is slipped almost off the right shoulder. The simplicity of the dress re-enforces the simplicity of the head. Were Mr. Marshall less of a colorist he would have made his Christ austere, but the subdued richness of coloring saves him from that cheap effect. Were the conception of the portrait artistically less dignified and manly, he would have gone to another extreme, and, like Holman Hunt, of England, sought to captivate the groundlings with a story — with the shadow of a cross, or shavings on the floor, or a posturing woman's figure, a cushion, a bagatelle — some 'literary' idea that makes people stare for a season and then grow tired and disrespectful. Avoiding all such easy methods of calling the attention to his picture, he has set himself to win by sheer weight of lofty conception, admirable drawing, fine technical painting, subdued and excellent color. The picture holds the attention at once, merely from its size; it nearly fills the ten by seven canvas. Then it holds the eye by the simple majesty of the countenance and its real beauty. Then one finds that the artist has gone victoriously a step beyond. He has not sacrificed the strength for the beauty; but, holding both, has given the enormous features a most mournful and poetical expression that does not leap at once to the observer's eyes, but is found gradually; that does not lie in the mouth only, or the eyes only, but pervades the face as it does in nature and in the rarest and highest efforts of art. One has but to think of the life of Christ and the hollow effigies that are made to do duty as his portraits, to see what an extraordinary feat this modest laborer has achieved.

"The conception of Christ as a Jew, refined in the direction of Hellenic types, is by no means without warrant in history and ethnology. Many years before his birth Syria and Palestine were naturally and forcibly Grecised, not merely as regards architecture and art, but as to manners and morals, and by the actual mixing of Greeks in with the people. The rulers kept in position by the Romans over the Jews were generally fanatically Greek in their leanings. But there had been intercourse and intermixture always between Greeks and Palestinians as far back as history or conjecture can reach. Moreover, Christ's original teachings were not without a touch of the Greek philosophy and the later expansions by his Disciples were still more Greek. That Mr. Marshall had plenty of warrant for his conception is plain enough. But without such warrant he would still be right, for Christianity is the religion for

everybody on a certain grade of human progress, and a portrait of Christ, being necessarily ideal ought to reflect an ideal common to all people on that grade. There may be an artist living who can paint so highly finished and finely modeled a colossal head as this, giving it equal strength and equal spirituality, but his name is yet to be spoken. Meanwhile, unless an effort is made to retain the portrait by means of a general subscription or the generosity of some public-spirited man, it will go to London, where there is no question of its quick success as a 'star' picture. One would think that some congregation, Catholic or Protestant, would be found rich enough and wise enough to secure both painting and engraving."

The New York Tribune: "It is a totally new and innovating Christ; no fair-haired beatitudinarian, nor fainting *Ecce Homo*, but a grand young Hebrew, with great orbs like worlds in solution and a poise almost athletic, with beard, and hair likewise, strong and black, and red lips that women followed for worldly sympathy, and a pale skin showing vigil and study. Here is the Enthusiast, the Scholar, the Master. It fills the room like a new dispensation."

The Evening Mail: "Concentrated in one grand human head we have at last the ideal, or rather the real divine man — the Savior of Mankind. The peerless Nazarene now lives embalmed in the minds of the advanced Christian of this age. In looking back over the almost innumerable list of Christs that have been produced within the past five centuries, there is not one that even approaches this, none that has ever been wrought out in the universal language of art like this. It has no surroundings to help it out, no trickery to captivate or subdue the spectator, no accessories to lead the eye away from the great object in view. Only the head, grand, divine, and inexpressibly sweet and beautiful."

The Sunday Mercury: "Raphael's *Transfiguration*, Da Vinci's *Last Supper* and Michael Angelo's *Dead Christ* are works of art that are world famous. There is another which needs only the canonization of time to make it the subject of future celebrity — that is Marshall's *Head of Christ*. The artist spent years on the picture which has a haunting quality; for, once seen, it does not leave the memory. It is worthy of the highest encomium. The gracious benignity of the expression of the features, the glorious soul look of the eyes, the craniological mould of the head, all evince divine love and wisdom and foreshadow in a peculiarly prophetic way the acutest final suffering. The face is one which indicates at once that gentleness and

Oil Paintings — Continued.

heroism combined which would go forward to martyrdom. Da Vinci painted an essentially feminine Christ. Marshall blends the masculine and the feminine, and leaves the beholder a face which haunts like a vision of living beauty. This latest is the most acceptable ideal of 'Him who spake as never man spake.'"

The Evening Telegram: "The figure seems to tower before you like an Arab rising from the desert. It breathes of a perfect freedom, united with the force of a fixed and unconquerable purpose. The drooping head and eyedis, expressive of humility, are not met with, but in their place an open, resolute, commanding presence is felt. It is the Messiah of Isaiah and Jeremiah, come from His Father in Heaven, with power to redeem the world; but it is also that Jesus of Nazareth who said to the woman, 'Neither do I condemn thee; go thy way and sin no more!'

"We find, then, in this ideal of Christ that which has long been sought, but never before found—the greatest poet and prophet the world has ever known—and something more. Looking up into those eyes, so full of the unknowable, and of all earth's sorrow, yet brimming over with love for our race, we realize, no matter what may have been our opinion before, that that soul was and is very near to God."

168. THE PALLET AND BRUSHES OF THE ARTIST.

With which he painted the Jesus of Nazareth and many of his portraits.

169. ADJUSTABLE EASEL.

Which Marshall used for nearly thirty years.

REMBRANDT (Attributed to).

170. JOHN THE BAPTIST PREACHING IN THE WILDERNESS.

In the center stands the figure of John the Baptist and grouped about his feet are the people who have been attracted by his words. Here and there trees are visible. The picture was purchased by Mr. Marshall in London in 1863 and was always believed to be the original sketch for the large picture in the Cardinal Fesch Gallery. He was thoroughly familiar with the work of Rembrandt, a master whom he greatly admired, and, although he received numerous offers, refused to sell this work. Height, 12½ inches; width, 15½ inches.

POUSSIN (NICOLAS).

171. FETE OF BACCHUS.

Bacchus, drunk, appears riding on a donkey attended by a number of nymphs and children. This painting was hung in the Metropolitan Museum for a year. Panel. Height, $9\frac{1}{2} \times 12\frac{1}{4}$ inches.

SPANISH SCHOOL.

172. A NUN INSTRUCTING A CLASS OF CHILDREN.

Old panel. Height, 20 inches; width, $16\frac{3}{4}$ inches.

On the back of the panel Mr. Marshall attached several prints.

DE VOS (V.).

173. CAT AND DOG.

Panel. Height, $6\frac{1}{2}$ inches; width, 8 inches. Signed.

174. DOGS.

Panel. Width, $6\frac{1}{2}$ inches; width, 8 inches. Signed.

COUTIN (AMABLE PAUL).

175. NUDE STUDY OF A MAN.

Height, 13 inches; width, $9\frac{1}{2}$ inches.

ALDRICH (GEORGE AMES).

176. LANDSCAPE STUDY.

Height, 12 inches; width, 14 inches.

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